Manchevski, like the experimentalist James Benning, likes to point at the rectangular movie screen and assert, in any public situation, that it’s all, in some sense, a fiction, all constructed: at every point and every level, there is art and craft, contrivance and manipulation.

~Adrian Martin, “Afterword: Truth Approaches, Reality Affects”

Reflecting upon his experience making his 2010 feature film *Mothers*, a cinematic triptych interweaving three narratives that are each, in their own way, about the often tenuous lines between truth and fiction, and one of which actually morphs into a documentary about the aftermath in a small Macedonian town where three retired cleaning women were found raped and killed in 2008 and the murderer turned out to be the journalist covering the story for a major Macedonian newspaper, the Oscar-nominated Macedonian-born and New York-based writer-director Milcho Manchevski ruminates the different ways in which both filmmakers and audiences create, experience, and absorb the cinematic narrative with a certain trust and faith in the artwork to render, not the factual truth, per se, but the importantly shared experience of trusting “the plane of reality created by the work itself.”

Dead Letter Office